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Current recordings—

Jacob Siskind

Complete cycle of Shostakovitch

Angel records have completed their traversal of the 15 Shostakovitch Symphonies with a release that includes one early work and one that is now nearly twenty years old. The first of these pieces is the Symphony No. 3, which dates from 1930 but which has seldom been performed outside the Soviet Union.

The work is composed in one continuous flow, though there are distinct sections to the music. The problem with concert performance is that the finale requires a large chorus, which celebrates the First of May. There have been a few performances on this side of the ocean but most of these have eliminated the choral participation, thereby robbing the work of its dramatic climax.

The present recording, by Kiril Kondrashin, the Moscow Philharmonic and a large chorus, captures the inspiration of the composer with remarkable faithfulness. Kondrashin has a way with the music of Shostakovitch that is perhaps less spectacular than other conductors' but which gets beneath the surface of the music in a way that others do not match. The recording seems to be on the dry side, but that is probably exactly what the composer and the conductor wanted for this work (Melodiya-Angel SR 40245).

The symphony only occupies one side of the record. On the back one finds the recent (1970) Ballads for male chorus to poems by Dolmatovsky. Here on one record you have juxtaposed early and late Shostakovitch and it would be difficult to imagine a more contrasting confrontation. The Esthonian State male chorus under Gustav Ernesaks injects warmth as well as drama into its performances.

SYMPHONY NO. 11

The Shostakovitch Eleventh is one of the most difficult and demanding of the 15 symphonies composed to this date. There is a program to the music and once one had read the synopsis of the plot it is almost impossible to listen to the score as pure music.

The work depicts events in the 1905 march to the Imperial Palace and its aftermath and while some of the music is very literal in its description, much of it tends to evoke moods one might have experienced had one been there at the time.

I suggest that you listen to the recording at least once without reading about the events of the period, just to see how you react to the music without knowing what it is all supposed to be about. Only then should you read the descriptions to see if your reactions paralleled those of the composer.

Certainly it would be difficult to imagine a more devoted interpretation than that heard on the present recording (Melodiya-Angel SR 40244) by Kiril Kondrashin and the Moscow Philharmonic. The microphones have captured every sound from the orchestra with devastating detail. There is no room for flim-flam here.

You get the feeling you are in the middle of the orchestra, and even more important, that you are in the middle of the events that have been depicted. This is definitely not music to relax by — listen to the score only if you are prepared to give it your undivided attention.

NEW ORFF

Carl Orff who is nearing the age of 80 seems to be concerned with the End of Time. The work De temporum fine comoedia begins like so many Orff works, with the stress on choral participation and heavily accented percussion music as the accompaniment. But that is only the outset. As the music progresses you forget about the Orff clichés and listen in increased admiration and absorption to the impact of the text and the music.

A good deal of the fascination of the score is the result of Herbert von Karajan's wizardry. When the work was performed for the first time at the Salzburg Festival in 1973 people felt that its impact was largely due to the spectacular scenery by Gunther Schneider-Siemssen and the stage direction of August Everding. In this recording Karajan seems determined to prove that he had a great deal to do with the impact of the production — and he succeeds.

The vocalists are all members of the original cast. The orchestra comes from Cologne Radio. Christa Ludwig, Peter Schreier and Josef Greindl are the other familiar names and their contributions are essential.

The recording as such is spectacular (DGG 2530 432)

MESSIAH CHORUSES

The Mormon Tabernacle Choir is one of the largest in the world, and certainly the most copiously recorded. When Eugene Ormandy recorded Handel's Messiah Columbia records had the MTC sing the choruses — with telling effect.

But that was years ago.

Ormandy and the Philadelphia Orchestra now record for RCA but Columbia still has the MTC. While the choir was on tour in Europe, Columbia decided to re-record the famous choruses from the oratorio, with the Royal Philharmonic Orchestra. The result is a modern, spectacular rendition of all the famous choral bits in Messiah and if you are a choir freak you will want to have the album (Columbia M 32935). The sound is full and free and exciting, and since few performances of Messiah these days go in for mammoth choirs you are not likely to get a better version of this style of performance ever again.

SAINT-SAENS TONE POEMS

The music of Camille Saint-Saens has been neglected in recent years because people turned off on the 19th century. However the revival of the music of Telemann and the current fascination with the romanticists presages a renewed interest in the Telemann of the 19th century.

One of the most prolific of 19th century composers, Saint-Saens wrote with a facility that was devastating. Some of his early works also reveal an emotional quality he was able to suppress in later years. Listen to the four tone poems recently recorded by the Orchestra de Paris under the direction of Pierre Dervaux and you will find music that is more than merely elegant or descriptive.

Phaeton, Le Rouet d'Omphale, La Jeunesse de Hercule and the Danse Macabre are four works that deserve more frequent hearing in the concert hall.

The performances here (Angel S 37009) are models of elegance and restraint but the Danse Macabre would gain considerably from a more intense kind of reading. The sound is liquid silver.

Rock 'n' pop

All the latest jive about 45s

By BILL MANN
for The Gazette

(Gazette, Michael Dugas)
Cheech and Chong relax after recording their latest album here.

45 Jive:

Cascading chiffons of strings and whirling background voices. Then add to this mixture a cannonball that is **Barry White's** voice, and you've got another formula for hit 45's, this one's called **Can't Get Enough of Your Love, Babe** (on 20th Century) and it's not — repeat, not — to be confused with Bad Company's great rock hit of similar nomenclature. White, the bullfrog of soul, just keeps turning out the highly polished schlock, and I'm sure his Nov. 12 Forum date will be filled with the same faceless masses who buy his records by the long ton. Shoogity-boogity.

Carefree Highway (on Reprise) is **Gordon Lightfoot's** latest hit, and I've heard that several local dentists are using this for an anaesthetic. Careful . . . an overdose could be fatal. Listening to a Gordon Lightfoot 45 holds all the excitement of watching the clock on Cable TV change another minute. About as much entertainment value, too.

No, it's not all bad this month on the car radio. **The Hudson Brothers,** of all people (catch their great show on Sat. a.m.'s, too), have come up with a tuneful (?) hit single called So You Are a Star that's even better neo-Beatle music than The Raspberries are making. Check it out. Likewise **BTO**'s latest, You Ain't Seen Nothing Yet (on Mercury), even though it's getting too much airplay. Check the stuttering vocal in this one — just like **The Who's** My Generation!

But after these, it thins out; AM radio is going through the doldrums once more. **Steppenwolf's** attempted comeback single is Straight Shootin' Woman (on Columbia) but no way does this deserve to be a hit. Dullsville. Likewise Jazzman (on A&M) by **Carole King**. Mondo Depresso. (She and Richie Havens ought to team up sometime.)

You Little Trustmaker has a good disco title (it's on RCA), and it's by **The Tymes.** Remember them? I do . . . they had a hit single on it about 1969, which I bought, 'cause it had a great picture on it of them all checkin' their watches. The Tymes . . . get it? Next we're gonna see the return of The Capitols, The Essex, and, who knows, maybe even James and Bobby Purify!

America's Tin Man (on Warners) may be produced by **George** (Beatles) **Martin,** and may be their best song in some time, but it still stinks. Even fits CFCF's demographic, and, listen, this is considered as progressive stuff up on Ogilvie Avenue! (It's got electric bass!)

And watch out for **Cheech and Chong's** next hit 45, Black Lassie, produced by (ready?) . . . Nemo Tracks! Speaking of that, how 'bout a couple of album reviews:

Cheech and Chong's Wedding Album (Ode Records).

You kinda get an idea what's in store for you when you see C&C on the cover, joined at the waist as Siamese Twins, about to get hitched to something vaguely female with a bag over his/her/its head.

I thought the record was just gross and stupid, but I tried it out on some other people. Here are some typical comments:

A&M Records exec: "Hey, you're not gonna get ME to say anything bad about this for the record. Don't print this, but . . ."

Juan Rodriguez: "No restraint."

Fan at recent Chicago concert: "Has it got any mellotron on it?"

My landlord: "You play that thing one more time and I'll rip your lungs out."

Anonymous **CKGM** disc jockey: "I thought it was super bad. I'll give you the skinny, though . . . it just doesn't fit our demographic."

CJFM Programmer: "It's OK, but it doesn't mix well with Van Morrison, so we have to pass on it."

Donald K. Donald: "I wouldn't be caught dead with that load of garbage. Hey, what do you think we could get these guys for, a straight percentage?"

A **CHOM-FM** D.J.: "Cheech and Chong, eh? Are these the same guys who did 'One Toke Over the Line?'"

One of my **FM** listeners: "Do you think you could play Raw Power instead? How about Stairway to Heaven?"

Record-store owner: "I set up a display for this album, and the next day, all my cockroaches had left town."

One of the regulars at "in-spot" **Thursday's:** "Hey, I bet that stuff sounds good on quaaludes."

My turntable: "Rreject." **D.**

Smiler, Rod Stewart (Mercury Records)

It's a wonder that this was released at all, as litigation has held it up for months. Mercury and Warners are currently undergoing one of the heaviest legal battles in recording history over rights to this, and just when Stewart's once-explosive career is waning a bit, this delay didn't help any.

The album starts out strong, with a full-throttle job on Rock and Roll Woman, and there are several other good rockers, but there are also some pointless other tracks (an acoustic version of I've Grown Accustomed to Her Face . . . C'mon, lads!). All in all, it's nothing we haven't heard before from Rocket Rod, who still nonetheless represents the best in British rock. It's all pretty predictable, though, and makes one yearn for a Faces live concert to slake one's t h i r s t for hard-hitting rock. One pleasant surprise, though, is the lovely arrangement (notably, the strings) on the old Sam Cooke number, You Send Me. Good but routine. **B.**

HOT NOTES: Best wishes for a speedy recovery to lovely and talented local rock singer **Nanette Workman,** victim of an accidental shooting earlier this week. Among other notable exploits, Nanette sang background vocals with **Mick Jagger** on Let It Bleed . . . Well-known promotion man and ex-pop singer **Keith Patten** is United Artists' new national promo man, moving to Toronto . . . Sunday, Nov. 3 at the U de M: space rockers **Hawkwind** . . . November 4-5 au Cafe Campus: **Otis Rush . . . Mahogany Rush's** album stopped abruptly at 74 in album charts this week, while **Gino Vanelli's** 45 continues to edge up in the singles charts .

Canadian troubador Bruce Cockburn appears at the Theatre Maisonneuve for one show, Friday, Nov. 1.

MONTREAL'S TOP 10

This weekly survey is compiled by Earl Jive of CHOM-FM. weekly, over 30 retail outlets in Montreal are contacted.

SINGLES

This Week	Last Week	Weeks on Chart	Name — Artist — Label
1	1	11	Can't Get Enough — Barry White (20th Century)
2	3	4	You Ain't Seen Nothin' Yet — BTO (Mercury)
3	2	13	I Shot the Sheriff — Eric Clapton (RSO)
4	4	4	You Ain't Done Nothin' — Stevie Wonder (Tamla)
5	22	1	La La (Peace Song) — O. C. Smith (Columbia)
6	11	2	I Honestly Love You — Olivia Newton-John (Polydor)
7	15	2	Can't Get Enough — Bad Company (Swan Song)
8	19	1	Another Saturday Night — Cat Stevens (A&M)
9	22	1	Tin Man — America (Warners)
10	12	1	Jazzman — Carole King (A&M)

ALBUMS

This Week	Last Week	Weeks on Chart	Name — Artist — Label
1	2	5	Can't Get Enough — Barry White (20th Century)
2	1	15	461 Ocean Boulevard (RSO)
3	7	4	Not Fragile — BTO (Mercury)
4	9	2	Smiler — Rod Stewart (Mercury)
5	4	11	Fulfillingness' First Finale — Stevie Wonder (Tamla)
6	3	2	Walls and Bridges — John Lennon (Apple)
7	5	18	Caribou — Elton John (MCA)
8	12	3	Bad Company (Swan Song)
9	—	1	War Heroes — Jethro Tull (Chrysalis)
10	13	14	Rock Your Baby — George McCrae (TK Records)

Rocker's quick profit

TORONTO — (CP) — The only thing Nick Pollock, a Toronto high school student, had to spend for four tickets to rock star George Harrison's forthcoming concert was time.

After three nights and two days of waiting outside Maple Leaf Gardens, Nick made it to the ticket booths where the tickets went on sale for the Dec. 6 concert. A concert in Montreal has not yet been confirmed.

When Nick left the Gardens with his limit of six $10 tickets, he said he was confronted by a "well-dressed guy" who offered him $60 for two tickets.

Nick closed the deal, and walked away with his four remaining tickets.

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